

KUNIYOSHI
RETROSPECTIVE
LOAN EXHIBITION
1921 1941



MAY 5 TO 29, 1942

admission 25c for the benefit of
UNITED CHINA RELIEF

THE DOWNTOWN GALLERY
43 EAST 51 STREET
NEW YORK

YASUO KUNIYOSHI

FOREWORD

FROM THE FIRST, AS THIS RETROSPECT OF TWENTY-ONE YEARS SO CLEARLY SHOWS, YASUO KUNIYOSHI WAS OF THE ELECT, POSSESSING THOSE QUALITIES OF INDEPENDENCE AND INDIVIDUALITY SO PRECIOUS TO US TODAY, AND ALWAYS CHERISHED AS DOMINANT CHARACTERISTICS IN AMERICAN ART.

WHATEVER CHANGES THE YEARS HAVE BROUGHT TO KUNIYOSHI'S PAINTING HE HAS REMAINED THROUGHOUT HIS ESSENTIAL SELF, EXPRESSING A VERY PERSONAL VISION IN TERMS OF HIS OWN DEVISING. ALWAYS AN ARTIST, HIS EARLIER PAINTINGS AS WELL AS HIS RECENT ONES, ARE COMPLETELY REALIZED WITHIN THE LIMITATIONS WHICH HE IMPOSED. BUT GROWTH, TOO, IS THERE, A STEADY PROGRESSION TOWARDS LARGE OBJECTIVES, A WIDER BASIS OF KNOWLEDGE, AND A DEEPER UNDERSTANDING OF HUMAN VALUES, QUALITIES THAT LEND THEMSELVES SO APPROPRIATELY TO THE HUMANITARIAN PURPOSES OF THIS EXHIBITION.

JULIANA FORCE

Director, Whitney Museum of American Art

YASUO KUNIYOSHI

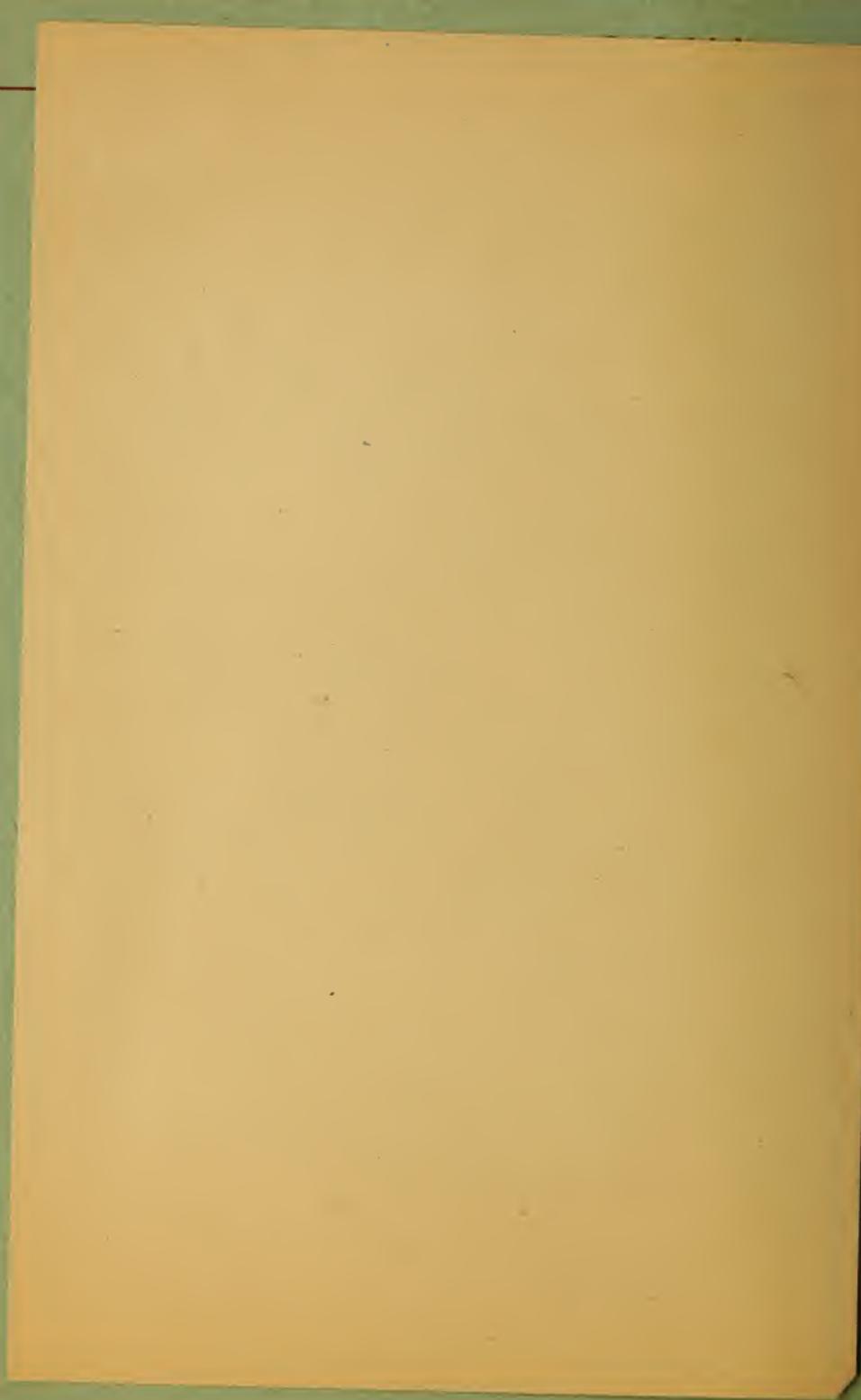
Yasuo Kuniyoshi arrived in this country as a young boy in 1906—thirty six years ago. Moving from Los Angeles to New York four years later, he followed his artistic inclinations by studying at the National Academy of Design, the Art Students' League, the Independent School of Art, and with Hamilton Easter Field in Ogunquit, Maine. His first one-man exhibition held in New York in 1921 immediately established him as an important American artist. During the twenty-one years illustrated in this exhibition, both his contribution and his recognition have consistently continued.

Kuniyoshi has received several major awards, including the first prize of \$1000. in the American Section at the Golden Gate Exposition in 1939, A Guggenheim Fellowship, The Temple Gold Medal at the Pennsylvania Academy in 1934, a prize at the Carnegie International in 1939, etc. Monographs on his work have appeared in several publications. More than twenty American museums, as well as numerous private collectors own examples of his work, and he has an enthusiastic following among artists and students throughout the country.

While Kuniyoshi's contribution to American art is well known, his contribution to our war effort is less so. For years he has been

actively associated with the China Aid Council, giving his time and his pictures for the cause against the Axis. A more recent activity was described in a New Yorker article which appeared on March 28th under the caption: TELLING TOKIO. "At least one Japanese is doing his damndest to help us win the war—Yasuo Kuniyoshi, who is known to many as one of this country's best artists. He has been an anti-Japan man ever since the first attack on China, and now is doing his bit as a writer of broadcasts for the office of Co-ordinator of Information, the American propaganda bureau . . . Kuniyoshi aims at the artists and the intelligentsia, pointing out to them that their militaristic government prevents intellectual freedom . . . "

This exhibition serves as a further contribution, since all the proceeds are being presented to United China Relief. A charge of \$2.00 will be made at the special Preview at The Downtown Gallery on Monday evening, May 4th; thereafter, for the duration of the show, there will be an admission fee of 25c. In addition, Kuniyoshi is donating an important painting for which a drawing will be held at the close of the exhibition, with the painting going to the person holding the winning ticket. Tickets will be sold at the gallery until May 29th.



PAINTINGS

1	BOY WITH COW COLLECTION MR. SAM A. LEWISOHN	1921
2	MAINE FAMILY COLLECTION PHILLIPS MEMORIAL GALLERY	1922
3	COCK CALLING DAWN COLLECTION COLUMBUS GALLERY OF FINE ARTS: FERDINAND HOWALD COLLECTION	1923
4	THE SWIMMER COLLECTION COLUMBUS GALLERY OF FINE ARTS: FERDINAND HOWALD COLLECTION	1924
5	ISLAND OF HAPPINESS COLLECTION: BRYNER-SCHWAB	1925
6	ACROBATS COLLECTION: BRYNER-SCHWAB	1926
7	THE GOLFER COLLECTION MUSEUM OF MODERN ART, NEW YORK: MRS. JOHN D. ROCKEFELLER, JR. PURCHASE FUND	1927
8	ALABASTER VASE AND FRUIT COLLECTION BROOKLYN MUSEUM	1928
9	STILL LIFE COLLECTION MR. FRANK OSBORNE	1929
10	THE TWIST LOAF COLLECTION WHITNEY MUSEUM OF AMERICAN ART	1930
11	SKATING COLLECTION EDITH GREGOR HALPERT	1931
12	QUIET THOUGHT COLLECTION MRS. DAVID MILTON	1932
13	THE MIRROR COLLECTION MR. HERMAN SHULMAN	1933
14	STILL LIFE COLLECTION MRS. DAVID MILTON	1934
15	THE DAILY NEWS COLLECTION MR. EDWARD G. ROBINSON	1935
16	GIRL WEARING BANDANA COLLECTION MR. HAROLD GOLDSMITH	1936
17	SUMMER STORM COLLECTION DETROIT INSTITUTE OF ARTS	1937
18	I'M TIRED COLLECTION WHITNEY MUSEUM OF AMERICAN ART	1938
19	I THINK SO! COLLECTION ALBRIGHT ART GALLERY, BUFFALO, N. Y.	1939
20	THE MILK TRAIN COLLECTION THE NEWARK MUSEUM	1940
21	GIRL WITH ACCORDION COLLECTION PORTLAND ART MUSEUM, OREGON	1941

THE DOWNTOWN GALLERY

Edith G. Halpert - Director

REPRESENTING LEADING EXPONENTS OF CONTEMPORARY
AMERICAN ART

PETER BLUME
STUART DAVIS
BERNARD KARFIOL
YASUO KUNIYOSHI
JULIAN LEVI
KATHERINE SCHMIDT
CHARLES SHEELER
NILES SPENCER
WILLIAM STEIG
WILLIAM ZORACH

BENNETT BREININ
LEWANDOWSKI JACK LEVINE
GUGLIELMI SIPORIN

PAINTINGS BY
WILLIAM M. HARNETT
(1848-1892)

American Folk Art Gallery

PAINTINGS AND SCULPTURE BY EARLY AMERICAN ARTISTS
FOR MUSEUMS AND DISCRIMINATING COLLECTORS
The First Gallery Established For Folk Art